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SPEECH

OF THE

RIGHT HON. THE LORD STANLEY, M.P.

AT PRESTON.



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REPORT OF A SREECH

DELIVERED BY THE RIGHT HON.

THE LORD STANLEY, M.P.

AT THE

MEETING FOR THE DISTRIBUTION OF THE PRIZES

TO THE STUDENTS OF THE

PRESTON SCHOOL OF ART,

ON THE 10TH DAY OF SEPTEMBER 1863.

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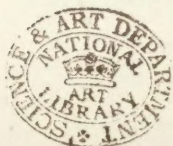
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TO THE WINNERS OF THE

PRESTON SCHOOL OF ART

ON THE 10TH DAY OF SEPTEMBER 1882

BY THE LORD STANLEY, M.P.

LONDON:

CHAPMAN AND HALL, 113, STRAND.

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PRESTON SCHOOL OF ART.

THE lovers of Art in general, but more particularly the friends and managers of the Preston School of Art, have much reason to be gratified at the success of their last annual gathering ; for we believe a more successful meeting for the distribution of prizes to their pupils has never been held than the gathering which took place in the Theatre Royal on Thursday evening. Much of the enthusiasm displayed in the Theatre may perhaps be attributed to the presence of the Right Hon. Lord Stanley ; but much also may be ascribed to the widely-spread taste for the Fine Arts which is now so rapidly developing itself through all grades of society, and more especially amongst the labouring classes. As an evidence of the culture of this improved taste, it is only necessary to compare the adornments of our working men's homes nowadays with the dwellings of a generation back. No doubt this improved taste is due in a great measure to the operations and influence of our Schools of Art, where all classes may attain, at a reasonable rate, a good knowledge, at least, of design and drawing. Great credit is due to the managers of such

institutions, who have often to labour under pecuniary difficulties. We regret that the managers of the Preston School of Art have not secured that amount of success to which their efforts entitle them, or that might have been secured did the wealthy inhabitants of the town take a greater interest in their labours. It is to be hoped that the last meeting for the distribution of prizes may stimulate our influential residents to take a greater interest in the success of the School; and we trust that, at the next annual gathering of its friends, a more favourable report than the last one may be presented.

Lord Stanley having been invited to preside and distribute the prizes to the pupils, on Thursday last, some time before the hour named for business, the Theatre was crowded in every part. In the dress-circle were a large number of ladies and gentlemen, many of the former being attired in full evening costume; the pit was set apart for the pupils of the School and the members of the Institution, Avenham; and the public were admitted to the galleries. On the stage were, the Right Hon. Lord Stanley, M.P.; the Mayor; the Recorder; Sir T. G. Hesketh, Bart., M.P.; Mr. Alderman Miller; Lieut.-Colonel Hardy; Captain German; Major Birchall; Captain Eastham; the Rev. T. Clark; F. Marshall, Esq., Penwortham Hall; R. Newsham, Esq.; the Town Clerk; R. T. Parker, Esq.; Mr. Wells, of London; Councillors Gudgeon, Wilcockson, May-

nard, Benson, and J. J. Myrer ; Messrs. Teale, John Walker, F. Cotman, D. Irving, T. Brewer, Thomas Duckett, W. Ascroft (Secretary), &c. The entrance of Lord Stanley and others on the platform was hailed with loud cheers. Proceedings were commenced by

Mr. Alderman MILLER, who first rose, and said : It was gratifying to him, and must be pleasing to all, to see so large a meeting there assembled for the purpose of doing honour to the Preston School of Art. But before entering into the proceedings of the evening, he would earnestly request the attention of the meeting to a few remarks he wished to make. He thought it would be desirable, and it certainly would be advantageous, if they all on the next day inspected the prize works of Art as they hung on the walls of the Institution for that purpose ; they would well repay a careful inspection —(cheers)—and he thought it would add a great honour to those meritorious pupils who received the awards that evening. (Cheers.) That was, indeed, a proud day for the borough of Preston ; they could not hide from themselves that fact ; and it was, moreover, a source of great satisfaction to see present a scion of the house of Derby in the person of Lord Stanley. (Loud applause.) Whenever the name of Stanley was mentioned in Preston, he should have no hesitation in declaring that that name touched the chord of every heart in the town. (Re-

newed applause.) He knew not the reason for this fact, except that Preston appeared to claim a closer tie to the noble house of Derby than any other in the county—ay, in the country. (Cheers.) He knew no reason for this, except, perhaps, that it might be that the great-grandfather of the noble lord present was born in this town, and that his ancestors had made the borough a place of residence for a very long period of time; and that from those circumstances the noble family entertained a deep affection not only for the town, but for the county—(hear, hear, and applause)—which, indeed, had been maintained through a long line of ancestors. It was therefore in that respect that the inhabitants of Preston honoured the house of Stanley, coupled with the high position held by the noble lord and his illustrious father in the country—that they ever did honour to a Stanley in Preston. He then introduced the noble lord to the meeting, amid quite an ovation of cheering.

The Right Hon. Lord STANLEY, on rising to address the meeting, was received with vociferous cheering, which continued for some time. On the subsidence of the applause, he said: Ladies and Gentlemen,—I have to offer my thanks to Mr. Miller for the words of welcome which he has used to me, and for the kind sentiments which he has expressed towards my family; and I thank you—I thank this vast meeting—for the manner in which those senti-

ments have been received. I am afraid that, do what I will, it will be hardly possible for me to make myself audible to more than a small portion of this vast assembly. But I will do my best ; for, before proceeding to the business of the meeting, I know that a few words are expected to be uttered by the person who presides as to the position and prospects of the Institution which we have assembled to support. I am happy to say that, though feeling myself bound, not only to tell the truth, but the whole truth—to conceal nothing, as well as to exaggerate nothing—I have no statement to make concerning this School of Art which will not be satisfactory to all its friends. The Preston School of Art, as you all know, is of very recent foundation—it is only in its fourth year of existence. It originated in a general wish on the part of the inhabitants—at least the educated part of those inhabitants—that an institution of this kind should exist in a town like Preston,—a town which, having at all times played an important part in the history of this county, has, within the last half-century, become one of the great centres of mercantile and manufacturing industry. The School has not, of course, existed long enough to do very much, or to gain a reputation in the country. But I find it highly spoken of by the Government Inspector of Art Schools in 1861, eighteen months after its foundation. (Cheers.) He speaks of it as being

then much more important than the corresponding institution at Lancaster ; he praises the condition of the School, and speaks of 130 pupils as then receiving instruction in drawing. A year later, another Inspector, Mr. Howard, records his satisfaction at the working of the School, speaking of the masters as indefatigable, and of the pupils as having made creditable, and even remarkable progress, considering the shortness of the time ; and the Report of this year, which I do not think it necessary to quote, is not less favourable. (Cheers.) Now I attach great value to these expressions of opinion, because I am bound to say that I have generally found Government Inspectors not only fair and impartial in their judgment as between one school and another, but wisely unwilling to make their praises worthless by distributing them too lavishly. The School, I ought to mention, is self-supporting, excepting the aid it receives from the Department of Science and Art ; and in its classes it combines all ranks of society. (Hear, hear.) In the female classes are to be found daughters of the clergy and gentry of the town, together with children of artisans and others in similar positions of life ; in the geometrical class are mechanics, engineers, clerks, shopmen, and other working people, of all ages from twelve to forty-five. The results of the teaching given, as tested by examination, are as follows : the local prize medals obtained in 1861 were 6 ; in 1862, 10 ; and in 1863,

17. The prize studentships obtained were, in those years, respectively 4, 8, and 16; and the prizes were, in '61, 19; in '62, 74; and in '63, 76. I need not ask you to notice the rapid increase under the last head. (Hear, hear, and cheers.) In the latter year there were five pupils selected to compete for the national prizes offered by the Department of Science and Art. (Cheers.) I visited the School this afternoon; and though I do not profess to set myself up as a competent judge in matters of Art, I saw there several drawings which seemed to me to show great pains and considerable accuracy in drawing. (Cheers.) But for any higher qualities of Art, or for the development of original creative power, it of course requires time and practice to develop these, and it will be quite soon enough to speak of them when the School has been longer in existence. (Cheers.) That is all, I believe, of sufficiently general interest, to be stated here about the Institution itself. I now come to the much larger subject of that Art for the promotion of which this Preston School exists. How far is Art cultivated in this country? How far ought it to be a subject of national concern? As to the last question, I think few of us will feel any doubt as to the answer which should be given. In early and rude states of society there is little leisure to attend to any wants except those which make themselves first and most imperatively felt—the want of safety and subsistence.

While nations, in the infancy of their existence, are struggling against hunger,—supplying day by day the requirements of the present moment, unable even to make provision for the future, uncertain whether the abundance of one season will not be succeeded by the famine of the next, fearing lest even that which they can lay by should be a temptation to rival races as poorly provided and as rude as themselves,—there is no thought of any more refined wants than those of the animal nature. Men build only for shelter and defence. If they adorn any thing, they adorn their persons and their weapons. If they admire any thing, it is bodily courage and strength. With a higher state of organisation, with an increased division of labour, there arises in all countries a class which does not engage in bodily toil. Of such a class war is generally the earliest employment ; but war, though an occasional, cannot be a constant pursuit. Then arises, with leisure, that inevitable discontent which is the condition, and in some sense the cause, of progress. They have time to look about them ; they observe ; they reflect ; they discuss ; the reasoning powers are exercised ; the imagination begins to act ; they desire not merely to live securely, but to understand what lies round them, and to gratify that love of beauty which, whether we call it innate or not, appears to be universal among mankind, however eccentric to cultivated tastes some of its manifestations may appear. There may be a bad

and barbarous Art, as there may be a rude and primitive literature ; but no nation has long existed in a condition tolerably settled and secure, that has not had something which is meant for literature, and something which is intended for Art. There appears to be a general, though not an invariable progress. At first, vastness is most appreciated in architecture, gaudy colouring as a means of decoration. The rules of construction are few and simple. Those who seek to produce something more admirable than their neighbours, seek to excel them in costliness, in the use of rare material, and in the gigantic proportions of their work. By and by it is felt that these things are not all ; that a building may be vast, and yet not beautiful ; decorations rich and costly, yet not graceful. And then comes the higher and later development of taste,—that which looks beyond the material to the form, and which recognises, though perhaps unconsciously, the existence of general laws of beauty. And let this be observed : it is precisely when the feeling for Art has reached this stage, that Art is able to become really popular ; that it ceases to be confined to a few, and becomes the property and the possession of an entire nation. (Cheers.) An example will best explain what I mean. Ornaments of gold and silver derive their chief value from the scarcity of the material of which they are made. They are costly ; we know them to be costly. We associate them, therefore, with ideas of luxury and

splendour. If the discovery of new mines rendered them common, they would lose half their value in our eyes. But an article of ordinary domestic use, such as are found in the remains of Roman or Greek houses, or a common cast from some celebrated statue, may have cost very little; it may be capable of indefinite multiplication at a very low price. And yet, if the proportions and the design be such as we approve, the commonness of the thing will not prevent its being valued by men of taste. Take colouring: it is not the rarest and the most expensive dyes, it is the happy combination of colours that gives beauty to our carpets or to the paper on our walls. Take furniture: it would not be difficult to show specimens which, for their splendour, are thought fit to be placed in the houses of millionaires, and to put side by side with them others of very ordinary material; and yet every man whose judgment in Art has been formed will condemn the first as heavy and ungraceful, and will look with pleasure at the symmetry and proportion of the last. Take architecture: you may look, unfortunately, in every English town or county at some building, public or private, of vast pretensions, lavishly adorned, to raise which estates have been sold or ratepayers heavily taxed; and yet an elevation of some comparatively humble dwelling, raised at not one-hundredth part of the cost, will at once strike the eye as conforming to those rules of beauty from which the more sumptuous edifice de-

parts. What is the result of all this? Why, that Art ought not to be, cannot be, the mere plaything of luxury or the slave of wealth. (Cheers.) If it were so, I for one should care very little about it. (Cheers.) I hardly understand a man of sense and feeling setting great store on pleasures which cannot be shared by the great bulk, at least, of educated men. (Cheers.) We value Art, we honour it, we seek to promote it, because it is in its nature universal—popular, in the true sense; because, like all sources of enjoyment which are intellectual, not material, it belongs to all those, and to those only, who have within themselves the power to appreciate it—who are students and scholars, not merely purchasers and patrons. (Applause.) Don't let me be misunderstood in this. All honour to those (and in this town, in Lancashire, and in England generally, you have many such) who, having wealth at command, employ it in the judicious patronage of living Art! I sometimes hear it said, with a sneer, of such persons, that they do what they are doing rather in a spirit of ostentation than from a genuine feeling for the cause. I don't believe it is true; but I do not greatly care whether it be true or not. Honour, I say, to those whose ostentation, if it be such, takes a form so useful to the community—so useful to thousands who may never, perhaps, see the gallery of the patron, but whom the picture reaches in the form of an engraving, and who profit by the diffusion of a

taste for Art. Let us secure the thought, the work of the real artist, cost what it may : the task of reproducing that thought, and spreading it abroad among the people, will never want capable minds and ready hands. In this respect Art has gone hand in hand with Literature. The cheap print has kept pace with the cheap newspaper and the cheap book. Whoever writes, whoever paints, does it not for a select few, but for the entire nation. And let me say this : that if to every civilised people Art be necessary to adorn and embellish life, it is more than ever necessary in this age and country. The characteristic of our modern life is, that while comparatively secure and peaceable, it tends continually to become more organised, and therefore more monotonous. Labour is divided to a greater extent than formerly. Men in all classes (I speak of those 999 out of every 1000 who have their living to get) take to one serious pursuit, and do that one thing during the greater part of their lives. That rule holds good in all classes, from the lawyer with his briefs to the operative who tends the loom. No one can doubt that the results of this system to society are good as a whole. But it may be a question whether it is better as regards the character of the individual man. There is a certain monotony which creates a craving for excitement and pleasure. There is a certain narrowness induced by the constant absorption in one pursuit. To satisfy that craving inno-

cently—to counteract that narrowness—is no slight difficulty, and no unimportant object. Here it is that Art may do much. Something also might be said of the compulsion that seems to be upon us to reside more and more in towns,—to see less and less of those aspects of nature which exercise upon our minds an influence more important and more salutary than we are perhaps aware of; while for the most part the aspect of English towns is fitted to destroy rather than to create a right taste. But there is besides these a more directly practical and industrial purpose to be served. We are now a mercantile and manufacturing, even more than an agricultural community. It would be the idlest waste of time to speak of the importance of the manufacturing interest at a moment when its temporary collapse (temporary no reasonable man can doubt that it will be) has cast anxiety and gloom over the whole north of England. But for manufacturing success, a certain training in Art is indispensable. Coarse and cheap fabrics may indeed go into all the markets of the world, resting on their utility and cheapness as sole and sufficient recommendations. For the production of such, we in England have immense natural and acquired advantages. But for the more refined and not less useful fabrics, it is not enough to have good material and honest workmanship; there must be something to please the educated eye and taste. (Hear, hear.)

And it is well known that, as regards these, English taste has, until of late years, been a byword throughout the Continent. It is quite otherwise now. M. Chevalier, the celebrated French economist, in his report on the Exhibition of 1862, says: "The upward movement is visible, above all, among the English. The whole world has been struck with the progress which they have made since the last Exhibition in designs for stuffs and in the distribution of colours, as also in carving, sculpture, and articles of furniture." And he dwells with a natural and patriotic alarm on what he calls "the preëminence of France in the domain of taste" receiving a shock from the newly-created competition of English workmen. (Applause.) Another of the French jurors says on the same subject: "It is impossible to ignore the fact that a serious struggle awaits France from this quarter;" with more to the same effect. And a third adds: "It is our duty to remind our workmen that defeat is possible—that it may be even foreseen at no distant date. English industry has, during the last ten years, made amazing progress, and we may soon be left behind." (Applause.) It is worth notice that each of these gentlemen, writing separately, ascribes the advance of the last ten years, which they cannot deny, mainly to the creation of these Schools of Design, and to the spreading by them of a kind of knowledge which previously did not exist. The increase of these Schools has

been great and rapid. Ninety are now established and working. Upwards of 70,000 pupils are reported to Government as receiving instruction in Art. The general proficiency is undoubtedly on the increase. By the report published in May last, it appears that the first-class prizes for 1862 are 3778, against 2785 in 1860, being an increase of 1000 in two years; the local medals are 1068 against 861; and the national medallion prizes, 89 against 76. The standard is said to remain the same, and the increase is therefore a measure of the progress made. There are persons who say, "There is a point of refinement which is reached in some other countries to which you will never bring the English taste." I don't believe that. (Hear.) I see no reason why it should be true, and I see many reasons that make me think it improbable. There is no want of a love of beauty in the English mind. The English eye is more sensitive to dirt, to disorder, to whatever indicates negligence and slovenliness, than that of any people in Europe, except the Dutch. Our gardens excel those of any other nation. There is not much to say for our architecture; but that is rather due to a want of good models from which to copy. The eye can only see what it has been trained to observe. No doubt wide distinctions of national character do exist; and if we had tried this experiment before on a large scale, and had failed, there might be some reason for

despondency. But it never has been tried. Artistic culture does not come by nature ; and unless it did, there was nothing by which it could possibly reach the mass of English society. I have never heard that English gentlemen were inferior to foreigners, either in love for Art or in capacity for appreciating it. And what one class can do, with equal opportunities any other class can do. At any rate, I say, let us continue to try. It is too early to boast, but it is also too early to give it up. We now import skilled designers from France. But there was a time when no English school of painting existed, and when a gentleman imported his pictures as necessarily as he imported his wine. We know how little that is the case now. So again, fifty years ago, architecture as an art was almost extinct in England. Look at most buildings of the last century, especially the latter part of it, and you cannot fail to be struck by the want, not so much of taste, as of all attempt at taste. In our towns the very idea of ornament seemed to be discarded ; and the utmost ambition of the architect was to produce, at a moderate cost, a box of bricks in which a family might conveniently reside. (Applause.) But within the last forty years a great revival has taken place. Public buildings and houses on a large scale are, for the most part, now such as you can look at not only without offence, but with real enjoyment. I wish I could say the same of smaller buildings, of our sub-

urban villas, our cotton-mills, our rows of cottages. The best that can be said of these, for the most part, is, that, the construction being generally on a par with the design, they are not likely long to encumber the earth. (Applause.) But even here there are exceptions to the general rule of deformity. Near Wigan, if I may select one instance, I saw, the other day, a new mill of vast extent rising (and I was glad to see it on other than artistic grounds), which is not, as usual, an eyesore, but a pleasure to the eye to rest on,—so well has architectural effect been studied in its construction. I suspect, if any manufacturer had indulged in such a taste at the beginning of this century, he would have found trouble in proving his sanity among his neighbours in business. (Applause.) At the present day the instance I mention, though still rare, is not unique. In Manchester, in Liverpool, in the city of London, there are buildings destined for business purposes—banks, insurance-offices, warehouses, and the like—which may fairly compete, for splendour and purity of design, with similar works in any part of the world. We have, then, the fact patent to observation, that in every branch of Fine Art,—in architecture, in painting, in decorative skill,—England, during the present generation, has made great and rapid progress. I think, therefore, that in promoting these Schools of Design, intended for the better culture of Art, we are supplying a real want, representing a

real tendency of our time ; and in that belief I now undertake with pleasure the duty that has brought us here—that of giving away the prizes to the successful competitors. May they go on as they have begun ; may they remember that early victories are not necessarily a guarantee for continued success ! No step can be gained without effort ; and he, I believe, is no true artist to whom that effort is not a pleasure. And let those who have been unlucky in the present competition recollect that the race is not always to the swift, nor the battle to the strong ; and look forward with unabated confidence to future trials, certain that no considerable position was ever yet attained in any department of human labour without the painful but necessary experience of occasional failure. (Loud applause.) Having now given you a rather dry discourse—(“ No, no,” and applause) —to which you have listened with great patience, my next duty is to call upon the Secretary, Mr. W. Ascroft, to read the list of names of those who have received prizes, and to call them up one by one.

The following list was then read, the several classes coming on the platform in succession. The noble Chairman distributed to the successful pupils their prizes. Some of the youths he cordially shook by the hand ; and words of encouragement were addressed to nearly all. The girls were loudly cheered, more particularly so when, in any class, a maiden had excelled any of the sterner sex.

CLASS A.—*Pupils from National or Public Schools (26 in number).*

Freehand : Prize, small drawing-board and T square.—Jane Masheter, Richard Robinson, Elias Kay, William H. Banister, Charles H. Pomfret, James Pearson, Thomas Gardner, Thomas Barrow, William Barwise, Benjamin Richardson, Robert Hall, Joseph Brandwood, John Singleton, William Slingsby, James Clarkson, James Crewdson, Walter H. Ridge, Joseph Graham, John Alty, Joseph W. Lucas, James W. Yates, Joseph Heald, Joseph Pilkington, Robert Charnley, James Hogarth, and Ab-solom Cocker.

CLASS B.—*Pupils from National or Public Schools (22 in number).*

Geometry : Prize, tinting-box.—William Sudell, Edwin Davis, John Daley, Thomas Bee, Robert Proctor Woodhouse, Thomas Blanchard, Edward J. Coup, Edmund Green, Robert Pendlebury, William Garnside, Robert Bullfield, Thomas Knowles, James Berry, John T. Carter, John Fielding, Thomas Beswick, Charles Wesley, James Turner, and Nicholas E. Wilkinson.

Model : Prize, box of instruments.—William C. Castle, Stephen J. Batcheldor, and Edwin A. Taylor.

CLASS C.—*School of Art Pupils (15 in number).*

Second Grade. The following have passed one subject, and are to receive certificate cards : J. M. Brandreth, freehand drawing ; William H. Blacow and Thomas G. Whitehead, geometry ; William Bagot and John Worthington, perspective (previously passed in freehand and geometry) ; Francis Rigby, model drawing (previously passed in freehand) ; James Tyson, junior, model drawing : Elizabeth A. Beaumont, Julia Coppel, and Janet Logan, freehand drawing ; Harriet Drennan, Elizabeth A. Cooke, and Helen Worrall, geometry ; Emily Gibbons, perspective (previously passed in freehand and geometry) ; and Margaret C. Logan, model drawing (previously passed in freehand).

CLASS D.—*School of Art Pupils (8 in number).*

The following have passed in one subject, and are to receive prizes (selected):

Freehand: Emily Jane Raw, box of colours; Isaac Higginson (previously passed in geometry), Burchett's "Geometry and Perspective."

Mechanical: John T. Birchall (previously passed in freehand, geometry, and model), box of colours; William H. Clemmey (previously passed in freehand, geometry, model, and perspective), box of crayons; George H. Holt (previously passed in freehand, geometry, model, and perspective), drawing-board.

Geometry and mechanical: John Livesey, certificate.

Freehand, perspective, and model: George A. Wade (previously passed in geometry), box of crayons.

Geometry, perspective, and model: Charles R. Burton (previously passed in freehand), box of instruments for perspective and model, and a certificate for geometry.

CLASS E.—*School of Art Pupils (16 in number).*

The following persons have obtained medals: Emily Gibbons (stage D), outline from cast; Anne Knowles (4 B), shading from example (previously in stage 13 A); Winifred Duckett (5 B), shading from cast (previously in stage 10 A); Emily B. Gorst (5 B), shading from cast; Anne Riley (13 A), painting flowers from example; John Hague (2 B), outline from example; James Tyson (6 A), outline of human figure from example; Robert Coulthurst (11 B), painting from example (previously in stage 22 D); John Fish (22 D), studies of Gothic and Tudor ornament; William Turner (4 B), shading from example (recommended for national competition); J. Townson (5 B), shading from cast, and (6 B) shading human figure from example (recommended for national competition); Charles R. Burton (2 D), outline from example; G. H. Holt (3 B), outline from cast (previously in stage 2 B, and recommended for national competition); William H. Clemmey (12 A), painting from cast (previously in stage 22 D); G. A. Wade (3 B), cast; and John T. Birchall (23 A), machine drawing, studied from actual measurement.

PRIZE STUDENTSHIPS.

The following, having passed in four subjects, and obtained a medal, will receive certificates of prize studentships : John Fish, Charles R. Burton, George A. Wade, and John T. Birchall.

The following have obtained renewals of prize studentships : William H. Clemmey, and George Holt.

After the distribution of the prizes, Lord STANLEY called upon the Recorder to address the meeting.

T. B. ADDISON, Esq., on rising, was received with loud applause. He said it fell to his lot, in the absence of one who would better have executed the task, to make a motion expressive of the opinion of the meeting as to the services of the School of Art whose prosperity they had met to promote. When that motion was put into his hands, the idea that struck him was, what could he make of such a motion ? and he could not divest himself of the idea that he should meet his native townsmen in a place where the work would be of a peaceful nature, and where those townsmen would expect some specimens of the results of the teaching in the School of Art hung around the walls ; so that if they did not believe what was said to them concerning the School, they could look around the walls and judge for themselves. (Cheers.) They had not, however, the advantage of viewing the works of Art ; but the report they had heard, and, he would add, the sharp looks, and the intelligent countenances, and the in-

genuous manner in which the young candidates had answered the questions put to them by the noble Chairman, satisfied him that in the present year there was no degeneracy of a taste for Art. (Hear, hear, and cheers.) He trusted that those who had that day obtained prizes would appear before them in successive years, and carry off premiums in the higher departments of Art—(cheers)—and be an example for those who might follow them. As to the progress of Art, he would say that the little cases presented to the noble Chairman reminded him (Mr. Addison) of those books which furnished every drawing-room, those volumes of photography, in which were seen produced to the life the features of those whom they loved. He knew, and he would remind them, how much that small department of Art might do with encouragement—how much it added to the sum of human knowledge and enjoyment. He was not speaking in a disparaging way of that Art; yet he was aware that photography, on the face of it, was looked upon as a low Art; it had its merits and its value; but he knew that Art—real Art—gave them something, and required something, nearer the life, nearer the truth, because it was truth of a higher order—(cheers)—speaking something expressively that was nearly a reproduction of what existed, and what appeared before them. (Cheers.) He trusted that his young friends would aspire to this higher department of Art, and that they would

rise from mere mechanical and ineloquent artists, and would show the people not merely the features, but the mind, in the likeness they were able to produce. (Cheers.) This he particularly wished to impress upon them ; and he trusted it would be the ambition of the pupils to make every progress in their pursuits of true Art, and the town would then see the benefit of it. (Applause.) But he would go further, because it was no mechanical skill nor intellectual progress that were their higher objects of ambition ; it was their morality that was to be aimed at,—morality that was taught by historical painting,—for there they could see examples of heroism and examples of virtue, and not only exhibit them in their paintings, but teach them to their kindred better than the poet, as Michael Angelo and Raphael had done in times gone by. Whatever was to be imitated by form and colour, such progress as he had mentioned would make them proficient ; and their advancement would be a blessing, not only to themselves in body, but to their intellect and morality. (Cheers.) He moved that the progress of the Preston School of Art was extremely satisfactory, and the instruction there afforded of the character which was adapted to all classes. (Applause.)

The Rev. T. CLARK, in seconding the motion, said, that after all the meeting had already heard, and before all that they expected to hear, it would be unseemly to detain the meeting on such a motion

as he had to second. On an occasion like the present deeds were more than words. His daughter had obtained a prize at the hands of the noble Chairman, and he was thankful to say so ; for such was a proof that this School of Art was adapted to the requirements of all classes, from the higher grades of schools to the national schools. He expressed his thankfulness to the master of the School of Art for his pains in teaching the pupils. (Cheers.) Comparison was often made between poetry and painting. Painting had been well said to be silent poetry, for it gave to the flesh a very fine idea ; and poetry might truly be said to be a speaking picture. (Hear, hear.) But there was this difference : they did not often hear of children being sent to school to learn to be poets—(cheers)—but they were sent to learn to be painters and designers. (Hear, hear, and cheers.) Very much talent might be brought out by sending their young people to the drawing-master, as had been the case with many of our great artists ; but some people were rather afraid of the emulation called forth on such an occasion as the present. No doubt much caution was needed in carrying out the objects of the School ; but he advised his young friends to make a grand difference between emulation and envy ; there was a grand difference between the two characteristics. They should emulate all they could ; but they must not envy, they must not dislike, those who succeeded in gaining prizes.

If the prizes had been fairly obtained, they should think of and repeat what is taught in Scripture, and "rejoice with them that do rejoice." (Loud applause.) He hoped the Committee of the Institution would say with him, on the part of the successful pupils, that they had conquered well and truly in the race for the prizes. (Hear, hear.) That such a feeling might be in them, he most earnestly hoped; and he trusted that the number of candidates for the prizes might be increased and made larger, even though they could not all succeed in the race, nor could not all turn their proficiency to usefulness. He thought it important that this should be borne in mind: England was gaining ground on her Continental rivals in matters of Art, as was proved by the opinions of those who had spoken on the success of English Art exhibitors at the recent International Exhibition. By bearing this success in mind, they would be able to value more and more the works of Art that came in their way. By a cultivation of this faculty in them—the faculty and power of judgment, and a knowledge of Art—they would look at the pictures of the great masters with discernment, and would wonder that such great artists as Rubens could make such mistakes as he had done in one of his finest pictures—the picture of "The Last Supper"—now in the Cathedral of Mechlin, where Rubens had painted a dog as gnawing a bone. Now such a

mistake could not have been made had the painter not been carried away by a desire for effect ; for it was well known that at the Last Supper nothing but bread and wine were used. (Applause.) So Rubens there was so carried away by the idea of supper, and was so anxious to introduce the animal into his picture, that he completely forgot the true nature of the feast—and all for a love of his art ! (Laughter and applause.) Turning to the object of the meeting that night, he said he had to mention with regret that there was a small debt remaining upon the School. He was aware that the distressed circumstances of the town had prevented any effort being made to defray that debt ; but it certainly ought to be wiped away. The Government had sent to the School several models at half-price, and he was sorry to say that that money had not yet been raised ; and the debt he had mentioned amounted to about 70*l.*, and the managers were still responsible for that debt. In conclusion, he trusted that the operations of the School of Art had been satisfactory, and he therefore hoped exertions would be made to wipe out the debt—(hear, hear)—so as to relieve the mind of the Secretary of any inconvenience he might feel on that account. (Cheers.)

Captain GERMAN supported the resolution, and said that the exhaustive and well-addressed remarks of the Recorder and Mr. Clark rendered his task easy. He could bear his testimony to the admirable

results of the working of the School of Design in Preston, and he had been struck from the commencement of the School to the present time with the indefatigable services of the Secretary. To him, and to him alone, under circumstances of unparalleled distress, were they indebted for that admirable meeting—(cheers)—and for the kind presidency of the noble lord in the chair. He (Captain German) could have wished very much that those who misunderstood Lancashire in the present day—those who wrote opinions upon the county without seeing it or knowing it—should stand as he did, and see her people there assembled in content and happiness, although they were depressed by circumstances beyond their control. (Cheers.) Those writers would then be able to see that the people of Preston were determined to believe that their distress would be only temporary; that they were pursuing a good work; and that that work would be blessed with satisfactory results. (Cheers.) The reading, the education, and the high position of the noble lord in the chair, would help him to understand what were the amusements of the people of ancient Rome, and what disposition pervaded their private amusements. They had their gladiators, their struggles with the wild animals, and Christians to be destroyed; but as civilisation permeated their institutions, they began to see how they stood. And then Art, following in the train of Christianity, relieved them of their false

pleasures. So it was with England, and so it was as regarded the bearing of the higher classes in England upon the lower grades: true nobility, like true Christianity, showed itself in its highest ranks when it descended to help those who belonged to the classes below them. (Cheers.) He therefore congratulated the Preston School of Art on having secured the presidency of the noble lord. He would conclude with one remark which must be patent to all who had paid attention to the subject, because in his address the noble lord had alluded to the Exhibitions of 1851 and 1862, and to the report of M. Chevalier thereon. He (Captain German) believed that the first man who saw the proper course to pursue, and how far the State ought to interfere in the Art education of the people, was the late lamented Prince Consort. (Applause.) To him England owed a debt of gratitude for the manner he had dealt with the subject of the Exhibition of 1851; but when we came to the Exhibition of 1862, it was there we saw the results of those Schools of Design and Art founded by the Prince Consort; there we got our ideas for our ceramic and other beautiful porcelain; there, in those arts, we beat the famous Dresden which once stood before us. (Applause.) England, if she sets herself to work, can do that work as well as any country in the world; whether her efforts be in the arts of peace or the arts of war, she stood foremost among nations; and

so long as she studies as a State matter to promulgate the pure Arts among her working people, she would ever stand foremost. (Applause.) But this could not be done, as was thought by some, by closing the public-houses only; he did not believe they could ever do this—(cheers)—he did not think the Government would ever be able to deprive the English working man of a glass of good beer. (Loud applause.) He was convinced that the people of England were fairly alive to all the advantages that were fairly set before them, so long as they did not interfere with their independence, or were the gifts of the State. (Applause.) He was glad to pay his respects to the School of Arts; and he did congratulate its managers, and especially Mr. W. Ascroft, Mr. Marshall, Mr. Parry, and Mr. Burton, for the splendid results of their efforts to get up that meeting. (Applause.) As to the 70*l.*, it was a debt rightly incurred, and it would be paid; but the managers would not deter the meeting by going round with the hat—(laughter)—for there were plenty of patrons of Art in the town who would come forward, and he himself would be glad to give his mite towards the debt. (Loud applause.) He concluded by supporting the motion, which was unanimously agreed to.

R. T. PARKER, Esq., on rising to move the next resolution, was received by ringing cheers again and again renewed. He said he knew not why the duty

he had to perform devolved upon him, except it were from his known attachment to the town of Preston, and from his respect to the noble house of Stanley. (Cheers.) He presumed, however, that he could perform his task with the fullest confidence, and return the thanks of the meeting to the noble lord who was presiding. (Applause.) It was a great advantage to that Society—the Art School of Preston—that upon an occasion like that they could secure the presidency of a nobleman so distinguished in rank, and so noted for his talent and his industry. (Applause.) With the happy combination in his character of a nobleman and a scholar, he was also gifted with more than ordinary industry; and the result was, that he never spent an hour of leisure without thinking how he could benefit society, and how he could encourage his kindred. To his young friends the pupils it must be a great encouragement to find that they had received from the hands of the noble lord those prizes for their talents and their exertions; and it would be hereafter, he (Mr. P.) was sure, a pleasure to them to reflect upon the fact of the noble lord having so warmly shaken them by the hand, and the ladies—so fair amongst them—(cheers)—would certainly not forget the gracious and affable manner, and the look of affection and aspiration he gave them—(laughter and cheers)—nor the smiling graces with which the noble lord distributed the several prizes. Mr. Parker then

made some flattering allusions to Mr. Duckett, our local sculptor. He also congratulated the School of Art on possessing the presidency of Mr. Miller, who, it was well known, was a great patron of the Fine Arts, and one who devoted a great portion of his wealth to the promotion of them. (Applause.) He then called upon the assembly to acknowledge the kindness of Lord Stanley in presiding by giving him three hearty cheers, and he himself would act as fogleman. (Cheers.)

R. NEWSHAM, Esq., seconded the motion, saying they must all feel gratified by the presence of the noble Chairman and the encouragement he had given to the local School of Art—(applause)—and he would thank the noble lord for his splendid essay on the Fine Arts. (Cheers.) He congratulated the successful pupils; and held out encouragement to those who had not succeeded in gaining a prize, saying, "Rub it out, boys—(laughter and cheers)—and see what you can do next time." (Applause.) He would recommend them to read the lives of such painters as Collins, and Etty, and Leslie, three painters only recently departed from among us; and there they would find that perseverance and their amiable lives had led those painters on to prosperity and fame. Such principles he held to be one of the great joys of Art. Another of the advantages enjoyed was the general sympathies which it excited. Art was of no country, no clime, no sect, no party; but was the

common right of all, and was for the benefit and good of all. (Cheers.) He had a great respect for Art, not only for what it produced, but in its consequences and in its results; and he would recommend them all to pursue it whenever they had the opportunity or the power.

Three lusty cheers were given for the noble Chairman; and the MAYOR then said that it devolved upon him, in his official capacity, to put the resolution, and it was really a very pleasing duty to perform. He would therefore put to the assembly the resolution: "That the best thanks of the meeting be given to the Right Hon. Lord Stanley for his kindness in presiding that evening, and for his distribution of the prizes." (Cheers.)

The resolution was carried with applause.

The meeting then broke up, having lasted about two hours.

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